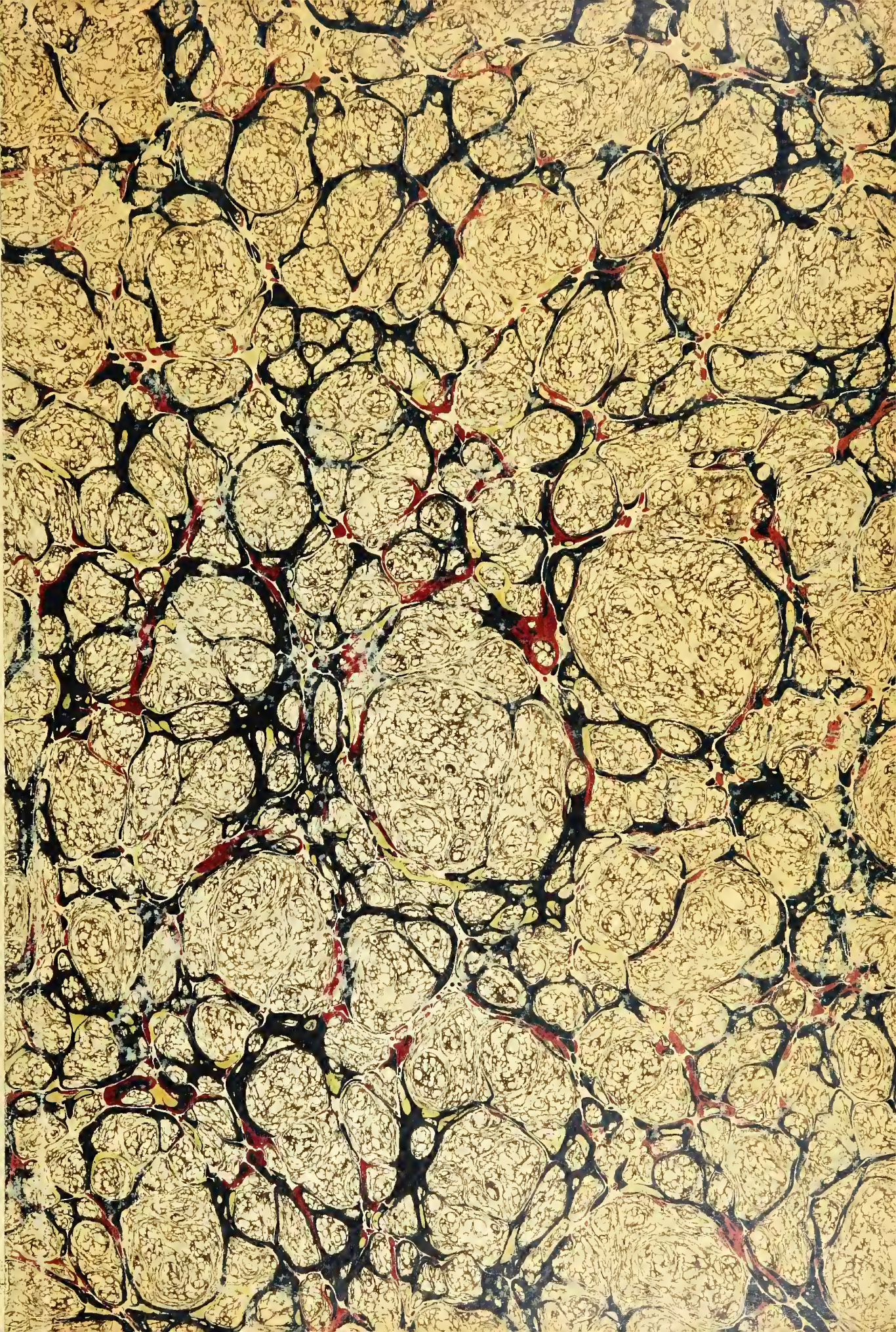


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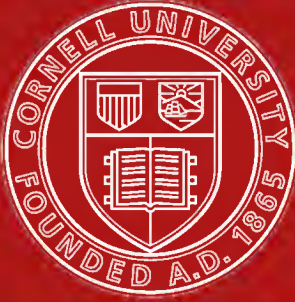
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EXERCISES IN PROOFREADING

BY

ADÈLE MILLICENT SMITH

EXERCISE I

READING Copy

The Reader's occupation is sedentary in the extreme, and the monotonous hum of his own or the Copyholders voice is apt to induce a drowsy condition in which the most palpable blunders may escape notice. One of the most deadly traps of the inexperienced is the easily contracted habit of reading mechanically, without attending to the sense while it just as easy to err in the other way, and by reading solely for sense, to be blind to literal errors of grave importance. As the result of long experience, I find that I am rarely challenged as to matter about which I have had doubts. It is the false security induced by Oblivion and day-dreaming that is productive of heart-searching references to copy.

THE INTERNATIONAL Printer.

The copy should be read aloud to the correcter by some person who can pronounce distinctly and with ease every word contained in it. The correcter holds the proof and the Reader the copy. Correction should be made on the black margin, opposite the lines in which the errors are respectively found and in exactly the same order in which the errors occur. Corrections are generally separated from each other by oblique lines. When several errors occur in one line, the changes should be made on the margin nearest the several errors which they are intended to correct.



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### EXERCISE II

#### BLOCK-PRINTING

Printing from engraved blocks of wood on soft metal was practised in the fourteenth century when rude figures of the Virgen and other Saints, often coarsely colored by hand, made their appearance. About the same time ornamental patterns were printed on stuff from engraved blocks. Cardboards were developed from paper, and playing-cards, printed from blocks, were common in the fourteenth and fifteenth centuries. All these methods of printing were so many decided advances toward typography. But two new processes still were necessary to success, viz: a thicker ink than previously used, and some kind of a press with which to make a regular and even impression.

The next step was making of that interesting class of books called "block-books. These consisted for the most part of a *series* of rude woodcuts the full size of the pages representing various parts of Scripture, History, heaven, Hell, death, and the Judgment. The earliest known specimens of those works were printed in a brown ink similar to distemper drawings. Lampblack was already well known to the ancients as a base for writing ink, and mixed with gum water, formed that deep glossy hue so much admired in many old manuscripts but how to thicken the ink as to make it suitable for printing, from a raised surface was a discovery of great importance, made long before typography was invented. This object was attained by the prolonged boiling of oil and then grinding it with carbon of lampblack.

THE FUNDAMENTALS OF PRINTING: Plates.





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EXERCISE III

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THE POINT SYSTEM

Formerly the various sizes of type were made somewhat haphazard; the name given to the different sizes as Pica, primer, brevier, bourgeois, nonpareil not always conforming to the exact measurements which the several names were supposed to indicate. Twenty years ago, in 1883 the United Typefounders association adapted the American Point System, now universally used in this country. The system established the *point*, one-twelfth of pica size, as the unit of measurement, and all sizes are multiples of this unit: pearl, 5 point; nonpareil, 6; minion 7; brevier, 8 bourgeois, 9. Each type bears a simple definite proportion to all others and cannot be used in combinations therewith. This Point system involves a change in types styles, and the designer had not only to be acquainted with the innovation, but also had to understand what it signified, to no where it limited his scope; and were, on the other hand, it gave him wider freedom. The adaptation of the American systems and other improvements made thereby possible has placed type-founding in this country on a more scientific basis, and the designers have been correspondingly required to adjust their art to more scientific lines.

JOHN V. SEARS, in THE INTERNATIONAL  
PRINTER; "MODERN TYPE FORMS.



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### EXERCISE IV

#### MANUSCRIPT BOOKS

The manuscript books of the Middle ages were veritable works of art. Time was of no consequence to the copyist, and many years were often employed in the production of a simple book. The works of the manuscript writers consist in outlining the letter for the text, first drawing in the letters, and afterwards filling them in with the pen. The style of lettering usually adapted by the copyist is preserved in a form modified in the *Old English* and German text-letters used by modern printers and in the ecclesiastical lettering used for inscriptions in churches. When the copyist had completed his work the manuscript was taken in hand by the designer, who sketched in the initial letter, ornamental borders, and pictures and handed it over to the illuminator, who painted in the coloring. The design and illuminating seem to have been really the most important feature in some of these early books: and many splendid manuscripts, with their elaborate initials and delicate flourishes and tracery spreading over the entire margins, are in existence still, reminders of an Art that existed once but now has passed away, perhaps forever.

ERNEST J. HATHAWAY, in *THE INTERNATIONAL PRINTER*, "THE INFLUENCE OF RELIGION IN EARLY BOOKMAKING."



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EXERCISE V

EARLY PRINTING-PRESSES

The first printer had but small presses, made entirely of wood. Their power also was slight and they printed as a rule, but one page a time. The screw was of wood, and worked by a bar, "much the same as a modern napkin press. The chief thing was to obtain an even surface on the "bed" upon which the page of type rest; and secondly, an even surface for the "Platen," which was lowered as the bar turned the screw, and thus pressed the paper upon the face of the type. The evenness of impression, as well as colour in many old books, show that this was accomplished with great success, and proves what good mechanics they were fore hundred years ago.

It is a task which we could not accomplish so successfully where our modern tools and appliances withdrawn

\* \* \* \* \*

There was nearly always two workmen to one press. One "beat" the "Form," that is he dabbed two big soft balls covered with ink all over the type; the other placed the white paper on the "tympan, and ran the roller, by means of a winch, beneath the *platen*, and then made a strong pull at the bar.

THE PENTATEUCH OF Printing; Blades



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### EXERCISE VI

#### NEWSPAPER PRINTING

The paper from which news-papers are printed is made in very long webs or rolls, varying in length from three to ninety miles, and prepared at special mills. A roll of paper is placed at one end of the press above the flour, and the end of the sheet is then led between the cylinders. The paper which enters the press simply as a

blank roll, flies swiftly from cylinder to cylinder, receiving the impression of stereotypes, electrotypes, and half-tones, separates in newspapers under the action of the knife, divides again into sections, and issues from the press in the form of the finished newspaper, nearly folded and counted ready for delivery.

The first Journal in America appeared in Boston on September 25th, 1690, under the name Public Occurrences. This was a pamphlet, rather than a newspaper. The Boston *News-Letter* was started in 1704. The Boston Gazette appeared on December 21, 1719, and the American Weekly Mercury, of Philadelphia, one day later. The Pennsylvania-Gazette of Philadelphia was started in 1728 by Samuel Kiemer, but in less than a year it was bought by Benjamin Franklin. In 1821, it took the name of *The Saturday Evening Post*; under this title it is still issued and is the *oldest* existing Journal in America.





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EXERCISE VII

THE INVENTION OF TYPOGRAPHY

The key to the invention of Typography was the typemould. The honor is due to the men who invented the first type-mold, for types which are *cast* are the ones only that can be used to advantage. A fierce controversy has waged as to who first gave the world a knowledge of typography, but the weight of evidence is strongly in favor of John Gutenberg, a printer of Mainz. We do not know when or where Gutenberg made his first experiments with movable type, but before 1459 he seems at Strasburg to have been at work, endeavoring to perfect his art. From Strasburg he went to Mainz where his name appeared in 1448 in a record of a legal contract. Here about 1450, he enters into partnership with Johann Fust, a wealthy moneylender, who furnished the

In a few years (1445), Fust brought a law suit against Gutenberg to recover of the sum money he had advanced. The verdict was in Fust's favor, and as Gutenberg could not pay the money, the printingpress passed out of his hands. Although now nearly old, sixty years Gutenberg did not despair, but determined to find another office. Some of his printing still materials remained to him, and the Clerk of the town of Mainz provided him with money. He continued to work for some time in Mainz. His death occurred about 1448.



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### EXERCISE VIII

#### EARLIEST PRINTED Works

The earliest specimen of printing from movable metal types known to exist at the present day is the famous *Letter of Indulgence*, of pope Nicholas V, to persons such as should contribute money to help the King of Cyprus against the Turks. A copy of this Indulgence now preserved at the Hague, bears the earliest date authentic on a document printed from type November 15, 1454.

The work upon which Gutenberg's fame rests as a great printer is the holy Bible in Latin. There are 2 editions of this work one known as the Bible of Forty two Lines and the other as the Bible of *Thirty-six* Lines.

It is known not was which printed first, but it is generally believed that the the forty-two line Bible is earlier. It is believed that this Bible could have been begun before August 1450, and that it was finished in 1453, but the exact dates are not known. These 2 editions of the Bible bears no printed date. The first book with a printed date is the *Psalmorum codex* of 1457, issued by Schoeffer. This *Palter Codex* is regarded by many as the finest works issued by the early press. It is an imitation not only of the copyists but of the illuminators art, with block stately types, and two colored initials red and blue.



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EXERCISE IX

MODERN PRESSWORK

In comparing the press-work of the sixteenth century with that of the close of the 19th, it would be satisfaction if we could not point to the same progress in the *quality* of work that we find in speed with which the work is executed. Unfortunately it must be admitted that that this is not uniformly the case. Not little satisfactory bookprinting is produced by the modern press; but nevertheless it is the case that the demands made now upon the printer for books which can be sold at a popular price has a tendency to bring forth a quantity of press-work for which it is not possible to express admiration. It is with a feeling of great relief that one turns from some of the grey pages of the present full old black-letter volumes of two or three centuries since, day, printed upon hard and stiff pulp paper, to the delight with their clearcut sharp type, struck with deep black ink on hand-made paper, of such stock as admitted not only on a perfect impression, but in addition, presented a surface and a flexibility delightful to the eye and to the touch.

AUTHORS AND PUBLISHERS: G. H. P. AND J. B. P

The numerous illustrations which give life and add value to our books, magazines and newspapers, without their increasing greatly cost, have been brought into existence by the development of the relatively new art of Photo-engraving, which by 1880, was beginning to supplant the reproducing of woodcuts.

Reproductions of any picture or object in which there is a gradation of color, is made by the half-tone process. Drawings or pictures consisting of single lines, that is without tones of color are produced by lineplates.



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### EXERCISE X

#### THE ROMAN AND the ITALIC TYPES

In 1458, the King of France sent Nicholas Jenson to Mianz to learn the new art. On his return to Paris he tried to get sufficient money to establish the press, but was not successful and went to Italy. In Venice, he became famous. Jenson perfected the roman type, which he used in 1471. but the latter had already been cast at Subaco in 1465. The roman letter of Jenson was a letter of extraordinary beauty, it has frequently been copied, but never imitated. Our roman letter of to-day is derived from the two scripts formally used in Rome—capitals from the letters used from inscriptions, and small letters from the kursive form employed for business correspondence.

Aldus manutius was an eminent printer; who lived in Venice at the beginning of the sixteenth century. He desired a compact type for the purpose of issuing small editions of the classics, and to supply this need he introduced the type first known as Venetian but called italic afterward by the Latin and the English people. It is a letter which inclines to the right, and is supposed to be formed from the hand-writing of Petrarch. The aldine press established at Venice was celebrated for its editions of the greek and Latin classics. To assist him in the preparation of these volumes, Aldus gathered around him, editors and proof-readers, the most scholarly men of his age. The present system of Punctuation may be said have been devised by him, as but few marks before his time had been employed, and the use of those was not well-regulated





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### EXERCISE XI

#### THE GOTHIC LETTER

The book issued by the first printers were in the Gothic characters. When the new art was introduced first the wealthy looked upon the innovation as an artistic trade, and the printers copied therefore the characters of of the cotemporary manuscript in order to sell there works. The gothic letters had been employed by the ccopyists of Europe for many centuries before the invention of movable types Roman type was first cast in 1465 by two German printers, Sweinhem and Panartz at Subiaco, Italy. It was afterward perfected and used by Nicholas Jensen, at Venice, The gothic and the Roman froms struggled together for some time after the interduction of printing but the letter finally triumphed. Roman type was used first in England in 1818, and by the year 1800 books were printed generally in in that type. The roman letter of Jonson was the modle adopted by William Morris for the Kelmacott press, when it was started at Hammer-smith England, in 1891

Although in printed work gothic characters proceeded the roman, the letter had been employed in manuscript many centuries before the introduction of gothic letters. Gothic letter in fact was formed from the roman.

The English name of *black letter* was given to the character until after the introduction of roman printing types. Old English and German text are called by printers black letters.



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EXERCISE XII

WILLIAM CAXTON

William Caxton is the first printer who practiced the Art in England. The Year of his burth is not definitely known; but it was probably near 1422, for he was apprenticed in 1438 to the mercers trade. A few years after the latter date he left England for the low Countries where he remained for 30 years. About 1470, he entered the service of Margret, Duchess of Burgundy and sister of Edward IV. Caxton had long been intrested in the romances of the days and had translated some them. Having finished and been rewarded for his trouble in translating Le Recueil des Histoires de Troyes for the duchess of Burgundy, he found his books in great demand. The English Nobles at Bruges wished to have copies of the favorite romances of the Age, and Caxton found himself able to supply the demahd with sufficient rapidty. This brings us to the year 1472, or 1473. Mansoin who had obtained some knowlege of art of printing, although certainly not from Colone, had just begun his topographical labors at Brugs, and was ready to reproduce copies by means of the press, if supported by the necessary patronage and funds. Caxton found the money, and Madsion the requisite knowledge, by the aid of wich appeared "The Recuyell," the book first printed in the english language. This, probably was not accomplished till 1474, and was succeeded on Caxtons part, in another yea, by an issue of the Chess Book.



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### EXERCISE XIII

#### PRINTING IN CHINA and JAPAN

In China, various attempts have been made to substitute type for engraved blocks, but this is difficult because of the great numbers of the Chinese Characters. These characters do not stand for letters, or sounds, but represent complete words, or ideas the characters formed by combination have been variously estimated, from 40 thousand to over two-hundred-thousand in numbers; not more than fourteen or fifteen thousand, however, are in regular use. A Chinese Missionary house employs about six thousand characters for an ordinary news-paper; only about four thousand are necessary; while magazines which treat of a great range of subjects requires ten thousand. The printing offices arrange the characters by the radicals. Movable types both of wood and of metal, have been employed long in China. Printing from movable metal types are practised in China mainly for the purpose of circulating the Bible and the news-papers.

It is indisputable, that block-printing was first practiced in China, but there is nothing which prove that Europe originally derived her knowledge of this art from the east.

In Japan, the earliest example of block printing dates from the middle of the eight century. Because of the avidity with which the Japanese have took hold of western learning, printing is extensively carried on in Japan, both blocks, and types of metal being employed.



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### EXERCISE XIV

#### BEGINNING OF PRINTING IN AMERICA.

In America, printing begun in the City of Mexico. The first printer was Juana Pablos, and the first book printed was "La Escala Espiritual para Llegar al Cielo" (A Spiritual Ladder for Reaching Heaven of San Juan Climaco, issued about 1636. So far as known, no copy of this book exists now. A press was established at Lima Peru, about 1584. The first printing press in North America was erected at Cambridge, Massachusetts, through the efforts of the Rev. Joss or Jessie Glover, who died while bringing the materials to that place. Glover's wife married Henry Dunster the President of Harvard College, and he resumed the management of the Press. It was operated by Stephen Day, a workman who sailed with Glover, in 1639 it issued "The Freeman's Oath" and an almanac. Its first important work was "The Bay Psalm Book," printed in 1640.

Printing was begun in 1676 in Boston by John Foster. The first press in Philadelphia was set by William Bradford and the first work issued by him was an almanac in 1685. Bradford afterward moved to New York and begun printing in that city in 1693.

Among the early books published in America, a few still retain their interest, for not only their quaintness but because of the influence they have exerted on the national character.

John Cotton's Catechism, or "Milk for Babies," first issued in England, was reprinted at Cambridge, Massachusetts, in 1656. This Catechism was afterwards included in another famous book, "The New England Primer," the first edition of which is supposed to have appeared, between 1687 and 1690. The only feature which must have made the Primer popular with children was its illustrations, especially the rhymed alphabet cuts.





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EXERCISE XV

BENJAMIN FRANKLIN

Benjamin Franklin was born in Boston on the 17 of January, 1706, and died in Philadelphia, on the 17th of April 1790. He begun his apprenticeship as a printer in 1778, and worked as a journey-man in Philadelphia in 1724, and in London in 1725. He returned to Philadelphia in 1726, and soon began as master printer in 1729. As editor and publisher he there made him self a man of note. He vented the Franklin stove in 1742, he proved the identity of lightning and electricity in 1752 he was made Clerk of the Assembly in 1736; post-master of Philadelphia before the Council of England in 1757 and again in 1764; delegeate to congress in 1775; ambassador to France in 1770; commissioner to England in 1783; President of Pennsylvania from 1785 to 1787; delegate from the Constitutional Convention in 1789.

THE PRACTICE OF TYPOGRAPHY:  
Theodore Low DeVinne

In 1732, Franklin issued the first numbers of "Poor Richards Almanac," which was published every year, for a quarter of a century. "Poor Richard" made Franklin famous. He had had noticed that in many homes this almanic was the only book. He therefor filled the space between the remarkable days in the calander with proverbial sentences, inculcating industry and frugality as the means of obtaining wealth and thereby according to Franklins belief) securing virtue; for he though that the way to make people happy was to help them to be good.

To the counsels of Poor Richard are due to some extent the shrewd, industrious and thrifty habits of the typical American.









